

*MASS FOR AILM* BY GEONYONG LEE: THE COMPOSER AND  
THE ELEMENTS OF ASIAN MUSIC

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Geonyong Lee, the composer of *Mass for AILM*, is a well-known composer in Asia whose main interest lies in choral music. He has composed numerous choral works which are highly diverse in their nature. This study introduces the choral composer Geonyong Lee to the West. The significance of Geonyong Lee's *Mass for AILM* is the display of Asian inflection in a traditional setting of the mass ordinary. Lee's *Mass for AILM* employs melodic and rhythmic aspects of traditional Philippine folk songs, a Japanese mode, traditional Korean music, and various Asian percussion instruments. This study explicates these Asian influences and how Lee utilized them in his *Mass for AILM*.

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## CHAPTER 1

### INTRODUCTION

Most Korean composers who have studied Western compositional styles and techniques tend to create music that embodies both Western and Korean elements. This fusion of styles lends a particular national color to their work, but the Western mood dominates.

In a technical sense, Geonyong Lee (1947- ) is one of these Western educated composers who incorporate elements of Korean culture into his works. However, a distinction should be made in that Lee's work marks a departure from the norm; he is searching for ways to isolate and magnify the distinctly Korean elements of contemporary Korean music in order to capture and express the spirit of the Korean people. Unlike many of his contemporaries, Lee uses his foundational knowledge of Western music as a tool, not as a template, in order to create music. He holds that 'reflection and practice'<sup>1</sup> are two vital components of his methodology in achieving a true Korean sound.

Due to the role of choral singing in his Christian upbringing, Lee's preferred method of expression is consequently choral music, and it is in choral music that Lee finds his most effective medium in which to portray his people's emotions and to help heal their bitterness.

Lee's choral works are diverse in nature. *Mass for AILM* (1991), discussed in chapter II, is a good example of the diversity of Lee's choral works, characterized by numerous Asian musical elements.

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<sup>1</sup> 'Reflection and practice' are his philosophical principles to find Korean music, discussed on page 7.

## CHAPTER 2

### GEONYONG LEE, THE COMPOSER

#### 2.1. Biography<sup>2</sup>

Lee was born in Pyeong-an-nam-do, Korea on September 30, 1947. During the Korean War (1950~53), his family came to the south and he grew up in Seoul. He started to compose when he was twelve years old and played oboe in the school band at the Seoul Middle School. He studied composition with Dal-Sung Kim at the Seoul High School of Music and Arts and with Sung-Jae Lee at the Seoul National University. As soon as he was granted a master's degree from the university in 1976, he went to Frankfurt am Main, Germany and studied composition with Heinz Werner Zimmermann at Frankfurter Musikhochschule. After studying for four years in Germany he returned to Korea and taught composition in the Hyosung Woman's University (1979-1983) and the Seoul National University (1983-1992). Lee also pursued course work towards a PhD in aesthetics at the Seoul National University. Since 1993 he has been teaching in the Korean National University of Arts, and from 2002 to 2006 served as the president for the university.

When Lee returned to Korea from Germany in 1980, Korea was in a state of political confusion. The Korean people were struggling against a government, which had been seizing dictatorial power for 25 years. Lee thought that a musician should not be separated from a site of history, and tried to connect music with the life of his people.<sup>3</sup> In 1981, Lee and five young Korean composers founded the Third Generation of Composers' Association (제3세대 작곡 동인), hoping to establish a stronger Korean musical identity. They criticized most Korean composers

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<sup>2</sup> The writer gathered information on Lee's education and career from; Jin-Ah Kim, "Lee, Geon-yong, Yi Kŏn-yong," *Die Musik in Geschichte und Gegenwart*, ed. Ludwig Finscher, Personenteil 10, Stuttgart: Bärenreiter-Verlag, 2003, page 1442, and Geonyong Lee's homepage on-line, <http://www.kormusic.co.kr>.

<sup>3</sup>Joonchul Hong, "A Research on Geonyong Lee's Choir Works (이건용의 합창음악 연구)," *Romantic Music (낭만음악)* 32 (Fall 1996):169-237, Seoul: Romantic Music Publications (낭만음악사), 1996, 178.

for tending toward a one-sided imitation of western music.<sup>4</sup> Lee still works for the association. On May 22, 1987, several members of the association, including Lee, made a statement criticizing the dictatorial government's use of music and other arts to keep its power.<sup>5</sup> In 1989 Geonyong Lee and Dong-Eun Noh founded the Korean Ethnic Music Research Association (한국 민족 음악 연구회). Their mission statement: to unite Korean musicians, to advance Korean traditional music in creative ways, and to create music expressing the desire for the democratization and union of North and South Korea.<sup>6</sup> Lee was the chairman of the association from 1989 to 1999. He currently works as a director of the Korean Ethnic Musicians Association (한국 민족 음악인 협회) and as an editor of a periodical "Romantic Music (낭만음악)."

For a year from August 1990, Lee stayed as an Artist in Residence at the Asian Institute for Liturgy and Music (AILM) in Manila, Philippines. During the Manila period, Lee would compose a mass (*Mass for AILM*, 1991), a cantata, and four unaccompanied choral pieces. In each of these pieces, Lee's immersion in Asian musical studies while at the academy is highly evident. On his return from Manila, Lee was determined to find and establish a true Korean identity in his music.

Genres of Lee's compositions are diverse in nature. He has written thirty-eight instrumental works for either western or Korean traditional instruments, three works associated with cultural aspects of 'music for tea time (차음악)', two music dramas, incidental music for a play, and six dance works. His vocal works include nine cantatas, two masses, three operas - including one choral opera, thirty-nine other choral works, twenty hymns, and forty-five songs

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<sup>4</sup> Hee-Kyung Lee, "Choral, which Incarnation of the Word, Pain of a Generation, and Ethics of Music Bring on (말씀의 육화와 시대적 아픔, 그리고 음악의 윤리가 빚어낸 합창)," *Romantic Music* 22 (Spring 1994), Seoul: Romantic Music Publications, 1994, 151; quoted in Joonchul Hong, "A Research on Geonyong Lee's Choir Works", *Romantic Music* 32 (Fall 1996):169-237, (Seoul: Romantic Music Publications, 1996), 178.

<sup>5</sup> Hong, "A Research on Geonyong Lee's Choir Works," 178.

<sup>6</sup> So-Young Lee, "Theory and Practice for the Ethnic Music (민족음악론의 이론과 실천)," *A Data Collection of the Third Winter School for Ethnic Music Research Association (제3회 민족음악연구회 겨울학교 자료집)*, Seoul: Ethnic Music Research Association (민족음악연구회), 1993, 6; (quoted in Hong 1996, 179)

for solo voice including *no-rae*<sup>7</sup> in a non classical style. (Lee's choral works are listed in appendix, page 42-43.)

Lee has also written numerous articles and books including *The Ground of Ethnic Music* (민족음악의 지평), *Logic and Ethics of Ethnic Music* (민족음악의 논리와 윤리) and *Theory of Ethnic Music* (민족음악론).

His achievements have been recognized with several awards, including the Music Award of the Korean Dance Festival in 1980, the Composition Award of Gong-Gan Art Award in 1982, the Seoul Review Award in 1987, the Music Award of Seoul Dance Festival in 1993, the Korean Traditional Music Award of KBS in 1995, the Culture Award of Kim Su-Keun in 1996, and the Keum-Ho Music Award in 1998.

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<sup>7</sup> *No-rae* literally translates to “song” in Korean, but Lee uses the word to describe any Korean classical piece that has been given a distinct popular flavor, or sound. This is not too dissimilar from the practice of using the French word *mélodie* and the German word *lied* (both literally translate to “song”) to refer to those two distinct musical genres. Since a vast majority of Koreans prefer popular music to classical music, Lee desires to reverse this trend by making classical music more easily accessible to the public. In this way, Lee has composed 24 popular “flavor” songs, or *no-rae*.

## 2.2. Geonyong Lee's Works for Choir

Lee's interest in choral music stemmed from his religious upbringing. His father, a Presbyterian minister, introduced Lee to sacred choral music at an early age. This resulted in half of the texts for his choral works relying upon Christian ethics or themes from the Bible. In 1979, Lee became conductor and music director of the Seoul Cathedral of Anglican Church of Korea, a position he still holds. As a result, some of his hymns and sacred works were written for the church.

Religion, however, is not the only major influence that drove Lee's works. The choral medium also serves to deliver a political message. Since Lee firmly believes that Christian ethics are meant to govern all matters of the world, his political beliefs are closely tied to his religious influences.<sup>8</sup> Therefore, it is no surprise that Lee would create works in a Christian manner in order to strongly voice his opinions, thereby in his mind helping to alleviate social problems in Korea. For example, in one of his sacred cantatas, *Poem of Anger* (분노의 시, 1985), whose text was drawn from Psalms 21, 94, and 110, Lee expressed the Korean people's emotions in reaction to an irrational dictator. The anger felt by the Jews in the cantata was a metaphor for the anger felt by the Korean people. In the *Poem of Anger*, Lee selected drastic and violent expressions in order to describe his people's plight under a dictatorial government, such as: "Put the fellows in the flames!" and, "Exterminate even their offspring!" In this cantata, Lee interweaves three different melodies--a polyphonic technique he would use in his later choral works, like *Mansoo-san Drungchik* (만수산드령춤, 1987) and *Mass for AILM*.<sup>9</sup>

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<sup>8</sup> Hong, "A Research on Geonyong Lee's Choir Works," 185.

<sup>9</sup> Mi-gyung Lee, "Challenge, or Soak (도전, 혹은 스몐)," Incheon: Ye-jong Publications, 2007, 125.

One of Lee's major goals was to find out what Korean music really is - to find out what kind of music could really touch the Korean people. Almost all of Lee's works, including his choral pieces, have been written to achieve this goal. His creation of 'the movement for Korean ethnic music' is another example. Lee explains:

The music I strive to create is the music that Korean people can easily sympathize and identify with. The success of our movement for establishing a distinct ethnic identity in Korean music does not solely rely upon the preservation of our traditional music for posterity, but also upon finding new ways for the current generation to be able to understand and enjoy the music of today. Although I use the word 'distinct,' it should be noted that I do not wish to reject or exclude any outside influences from our music. We must accept and develop these external influences for the benefit and growth of our own system.<sup>10</sup>

Lee's philosophical concept for the creation of Korean ethnic music is based upon "self-reflection and practice." Self-reflection and practice constantly interact--in order to examine contemporary Korean music, self-reflection is required, from which stems practice, which will again require self-reflection.<sup>11</sup> Furthermore, Lee does not desire to exclude western compositional techniques from Korean music, nor to absolutely rank traditional Korean music above Western music or classical music above popular music. In many of his choral works, such as the *Mass for AILM*, both Korean and Western musical elements coexist. Also, Lee has gone so far as to create a particular genre called *no-rae*, which literally translates to "song." In this way, Lee has made his music more accessible to the common Korean person.

Lee's early choral works written during his time in Germany - *Grass*, *Exodus*, and *4 Lacrimosae*, are based on modern compositional techniques. However, they also feature some of Lee's first attempts at including traditional Korean elements in his pieces, such as the *Nong-*

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<sup>10</sup> Geonyong Lee, *The Ground of Ethnic Music* (민족음악의 지평), Seoul: Han-Ghil-Sa, 1986, 96.

<sup>11</sup> So-Young Lee, "Theory and Practice for the Ethnic Music," 6.

*hyun*, which is similar to a trill in western music.<sup>12</sup> His last work while in Germany, *Halleluja, aus der Tiefe* (1978), is also written in a modern style, and it exhibits many of the musical elements found in his later choral works. For example, a fast rhythm of continuous eighth notes in the fifth movement, “Praise Him with Drum and Dance,” is the driving force behind the Sanctus in the *Mass for AILM*. Lee explains:

Zimmermann recommended me to use Psalm 150 for a graduation work, which is a psalm about praising God through a variety of instruments. However, I could not completely concentrate on this psalm alone because of the turbulent political situation in Korea at the time. The work resulted mirrored my mindset- the mood of praise found in Psalm 150 was mixed with the merciful cries of Psalm 130. The work was particularly meaningful to me because in the *Halleluja, aus der Tiefe*, the last piece I composed in Germany, included almost every compositional method I had used up to that point; many of the musical elements I used in my later works take root in this piece.<sup>13</sup>

In the early 1980s, Lee composed mostly instrumental and vocal works. Starting in 1985, he shifted his focus to choral works. This period, which lasted until his departure from Korea to the Philippines in 1990, is characterized by Lee’s regular employment of traditional Korean musical elements in his works, and in his use of social and political material as well. Instead of relying upon harmony to deliver the music’s text, Lee would use meter-changes and various rhythms. A prime example of a choral works from this period is a cantata called *Halleluja from Anger and Sadness* (분노와 비탄의 할렐루야, 1986). Based on Psalms 21, 79, 88, 136, and 150, this piece was similar in nature to the *Halleluja aus der Tiefe* (1978), but it contained more Korean musical elements. One of these elements, “leading and taking” (매기고 받는 방식),<sup>14</sup> originated in a

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<sup>12</sup> Hong, “A Research on Geonyong Lee’s Choir Works,” 187.

<sup>13</sup> Mi-gyung Lee, *Challenge, or Soak*, 74-75.

<sup>14</sup> It is discussed in chapter II, page 19.

performance practice for a Korean traditional folk song known as “minyo.” The work was written for a *namchang* (남창), which is a traditional Korean musical group consisting of a male singer, five soli, a mixed choir, and a Korean traditional orchestral accompaniment.

Lee’s continuous efforts to find new ways to create Korean ethnic music resulted in two other pieces, the *Mansoo-san Drungchik* (만수산 드렁취, 1987), written for a *namchang* and Korean traditional orchestra, and *I am You* (나는 너다, 1990), with poems for both works written by Jiwoo Hwang. Lee comments on the former:

Using traditional Korean instruments, I explored some tone color effects in the *Mansoo-san Drungchik*. However, the piece can probably be performed using Western instruments if desired. I based the main melodies on scales from traditional Korean music, and the most difficult part of this was in learning how to deal with harmony. By avoiding full triads, I was able to solve most of these difficulties.<sup>15</sup>

Lee’s avoidance of full triads and his use of thin harmonic texture are used to solve the conflict that exists between traditional Korean scales and the Western harmonic system, a method also clearly seen in his *Mass for AILM*.

Also of interest is Lee’s unique piece, *Solomon and Sulami* (1986), a choral opera for four soli, a mixed choir, piano, and percussion. This piece stands out from those of his contemporaries in that Lee created an opera that can be performed by choir members on a small stage, instead of following the usual Korean inclination to write for a “big” stage.<sup>16</sup> Although the text for this piece is selected from the Bible (like most of his works), this piece is unique in that the subject is an erotic love. Lee also chooses to use plain vocabulary to express the erotic love felt by Solomon and Sulami in this piece.

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<sup>15</sup> Mi-gyung Lee, *Challenge, or Soak*, 126.

<sup>16</sup> Hong, “A Research on Geonyong Lee’s Choir Works,” 188.



As previously mentioned, after Lee returned to Korea from Manila he loosened his strong political stance, mostly because the Korean political situation had substantially improved since 1986. This, in turn, let him focus on finding a Korean music that was based upon his principles of “reflection and practice.” This resulted in even more varied choral works. For example, Lee wrote several choral works for women, including *A Cuckoo* (접동새, 1993), *Fallen Blossoms* (낙화, 1993), and *Yi-Uh-Doh-Sah-Nah* (이여도사나, 1994). He also created some choral arrangements from Korean traditional folk songs (called *minyo*), like *Song of Rice-planting in Sang-ju* (상주 모심기 노래, 1994) and *Yi-Uh-Doh-Sah-Nah*. In *The Painting of a Landscape* (산수도, 1994) and *Fallen Blossoms*, the composer reminds the listeners of the importance in chanting the *si-jo* (a three-stanza, fixed form, traditional Korean ode).<sup>17</sup> Of these, none contain a Christian subject. On his return home from the Philippines, Lee explained his thoughts:

When I returned to Korea from the Philippines in 1991, many things had changed; I was surprised to find that the political situation, for example, had become much better. The desires of the Korean people, which had been oppressed for centuries, were beginning to develop in this new political climate. ‘Now’, I had felt, ‘people can finally express their desires.’ I could feel a common emotional root among the people, and I felt that if I could concentrate on this bond, then I would be able to reach them with my music.<sup>18</sup>

In *Farewell Song at Blue Mountains* (청산별곡, written for a female singer, mixed choir, and Korean traditional orchestra, 1995) Geonyong Lee provides an answer to where he believes a common root of Korean emotion lies – ‘nature’. All Koreans share the mountains, skies, and rivers of Korea. The composer comments on a poem used in this work:

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<sup>17</sup> Ibid., 190.

<sup>18</sup> Mi-gyung Lee, *Challenge, or Soak*, 145-146.

Imagine this for a moment: *a curved line, a shade of color. There is a picturesque charm, a harmony to it all- the balance felt here is secured with a kind of sadness that weighs in on one side of the beam. There is longing in our lives that we are made to feel.* Images of the mountains provoke these sorts of thoughts in us [Koreans]. For example, the ancient “Farewell Song at Blue Mountains” vividly draws upon these feelings. I find it amazing that this poem, written more than a thousand years ago, still has the power to inspire me today.<sup>19</sup>

In another piece, a cantata called *Song of the Field* (들판의 노래, written for three soli and a mass choir and orchestra, 1994), Lee tried to utilize almost every choral technique he had previously learned. The work deals with the spectacular history of the Dong-hak revolution, which was an uprising of the lower-class against the Yi Dynasty around a hundred years ago, ending with the Japanese military control of Korea. Lee explains:

It could be an opera due to its dramatic tone; I decided, however, to write a cantata. Instead of chiefly concentrating on the bigger picture, I decided to focus on the delineation of the people’s feelings from the story... I tried to include in this work all of the choral compositional techniques that I knew- ground bass, counterpoint, heterophony, ostinato, choral motet, the Korean *jandans*, leading and taking (메기고 받는 방식), et cetera.<sup>20</sup>

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<sup>19</sup> Ibid., 156.

<sup>20</sup> Ibid., 190-191.

## CHAPTER 3

### MASS FOR AILM

#### 3.1. Introduction of the Mass

The *Mass for AILM* was composed in 1991 while Lee lived in Manila as an Artist in Residence of AILM (Asian Institute for Liturgy and Music), whose mission is to instruct and explore native Christian liturgy and music of all Asian regions. Lee decided to compose a work for the AILM choir, comprised of students from all of the Asian nations. He stated,

...The AILM advanced choir was an exceptional group, and they had a very broad repertoire. They were led by the wonderful conductor Joel Navarro, who is currently a professor at Calvin College... Now, I had noticed the choir's material was based mostly upon Western literature. Personally, I thought they should have a repertoire of their *own* in order to faithfully represent the diverse nationality that existed in their [Asian] choir. Accordingly, I began to work on a mass that contained more Asian elements. Even though the singers came from different countries, I believed that they were at least accustomed to singing mass... the original title of the mass was to be *An Asian Mass*, and the text was set in Korean. However, I encountered a language problem since Korean was not a common Asian language! Therefore, I set the mass in the original language of the mass ordinary, Latin, and I changed the name of the work to *Mass for AILM*.<sup>21</sup>

Lee set the mass in six movements as a traditional setting of the mass ordinary, segmenting movements by tempi and contrapuntal treatment. However, he also displayed Asian inflection in the work, employing melodic and rhythmic aspects of traditional music of Philippines, Indonesia, Japan, and Korea as well: *Gutguari jangdan* and *Kyemyeon* scale of Korea in the Gloria, *A Boy's Prayer* in an Indonesian mode, composed by Philippine composer Jonas Baes, in the *Et incarnatus est*, *Miyakobushi* scale of Japan in the *Crucifixus*, *Joongmori jangdan* in the Benedictus, a Philippine hymn, *Infaag*, and *Jajinmori jandan* in the Agnus Dei. He also requested that native traditional percussion instruments be used to accompany each

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<sup>21</sup> Geonyong Lee, Interviewed by author, 2 October 2007, Seoul: Korean National University of Arts.

section in which he attempted to include various Asian influences. In spite of his attempts, the overall flavor of the work was Korean. Lee explains:

Although I did not incorporate any Asian musical elements in the Kyrie, I did impart a taste of Korean flavor to it. The main theme of the movement is comprised of short notes, on the down beat, and a long note, on the weak beat (Example 1 below). This is the typical melodic structure of our traditional Korean music, which never starts on an upbeat. Also, for the beginning section of the Gloria, I did not borrow any specific melody or musical scale. Instead, I created melodies based on three solmization syllables, *sol-do-re*, another characteristic of traditional Korean tunes. Take, for example, an old tune that almost every Korean knows, *Sae-ya Sae-ya* (Example 3 below), which consists of the same three solmization syllables.<sup>22</sup>

Example 1. The main theme of the Kyrie, mm. 1~4.



As seen below in example 2, the main theme of the Gloria movement contains only three solmization syllables, *do, re, and sol* (note that these are the same ones used in *Sae-ya Sae-ya* in example 3 below), if the one embellishing note (E-flat) is disregarded.

Example 2. Main theme in the beginning of the Gloria, mm. 1~8.



Example 3. A traditional Korean tune, *Sae-ya Sae-ya*.



<sup>22</sup> Geonyong Lee, Interviewed by author, 17 October 2008, Dallas, and Seoul, Korea. Phone interview.

Another movement which does not use a particular Asian musical scale or rhythm is the Sanctus. Instead, Lee uses Philippine percussion instruments to create a driving, fast rhythmic character, giving it an intense, rather than solemn, mood. Lee comments:

I believe that the Asian rituals generally run in a much more intense direction than those that are found in the more holy-sounding music of the Catholic services. Accordingly, I decided to create a strong rhythm for the entirety of the Sanctus (see example 4 below).<sup>23</sup>

Example 4. Two examples of rhythmic patterns found in the Sanctus.

The image displays two musical examples, each consisting of two staves: 'PHILIPPINE GONG' and 'PHILIPPINE DRUM'. Both staves are in 6/8 time. The first example is marked with a green *ff* dynamic. The Gong staff shows a sequence of six eighth notes with accents, followed by two dotted quarter notes. The Drum staff shows a dotted quarter note followed by a half note. The second example is marked with a green *f* dynamic. The Gong staff shows a sequence of eight eighth notes with accents, followed by another sequence of eight eighth notes with accents. The Drum staff shows a dotted quarter note, a quarter note, a dotted quarter note, and a quarter note.

As mentioned in Chapter I, Lee writes a thin harmonic texture, or uses nonharmonic chords; in doing so, the full triads that are often associated with a Western musical style do not dominate his piece. When the use of full triads is necessary, Lee employs a polyphonic treatment to the section. Example 5 on the next page displays the harmonic scheme for mm. 190-199 in the Gloria, written in homophonic texture. Note that Lee adds B-flat as a

<sup>23</sup> Ibid.

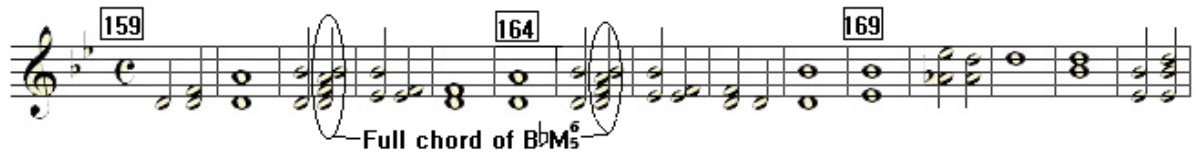
nonharmonic note in measures 190-192 and 198-199. Also, in measures 193-197 he omits C in order to avoid creating a full triad, f minor.

Example 5. Harmonic scheme in mm. 190-199 in the Gloria.



Example 6 below is another example of Lee's use of thin harmonic structure, taken from a section of the *Et incarnatus est*, written for a baritone solo and a four part mixed choir. The only full triadic chords are found in measures 161 and 165 (circled below).

Example 6. Harmonic scheme in mm. 159-173 in the Credo.

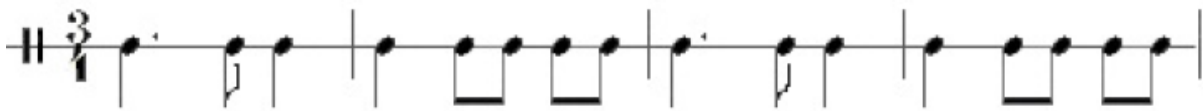


### 3.2. Asian Musical Materials in the Mass

#### *Gutgauri Jangdan* and *Kyemyeon* Scale in the Gloria.

In the Gloria movement, Lee applies a Korean rhythmic pattern known as *Gutgauri jangdan* from the beginning to measure 102. Each Korean *jangdan*, which literally means ‘long and short,’ differs by locality and usually contains some impromptu variation.

Example 7. A general rhythmic pattern of *Gutgauri jangdan*



Example 7 above is one of the general rhythmic patterns of *Gutgauri jangdan*, consisting of twelve beats. In the Gloria Lee transforms the last two beats of the rhythmic pattern to an accented quarter note and a rest, another aspect of the *Gutgauri jangdan* (see example 8 below). As he notes beneath the score, however, the rhythmic pattern can be varied by the instrumentalist when it is repeated. In this way, the unique qualities of the particular instrument can be showcased. Korean *Chang-go* accompanies the choir with the rhythm until measure 102, and choral melodies move within the rhythm.

Example 8. The beginning of the Gloria, mm. 1~10.

**Allegro** (M.M. ♩ = c. 56)

*sempre f* [2] [7]

Unison *Glo-ri-a in ex-cel-sis De-o, et in ter-ra*

Korean Chang-go *sempre f* *tr*

Philippine Gong *f*

\*Percussion players may improvise the patterns, where they repeat.

From measure 103, a modified *Gutgauri jangdan* begins to drive the new section, *Domine Deus*. As seen in example 9 below, the previous four-measure rhythmic pattern of 3/4 changes to a new two-measure rhythmic pattern of 6/4. Note, however, that the total number of beats for the latter is twelve--the same number of beats as the former. Lee creates new rhythmic material in the first measure, and copies the first two measures in the previous pattern to the second measure in the new, modified *Gutgauri jangdan*. Lee comments:

I simply looked for a rhythm that could fit the text of *Domine Deus*. Although the finished piece does indeed resemble a modified form of the *Gutgauri jangdan*, it was not my original intention to make it this way.<sup>24</sup>

Example 9. A modified *Gutgauri jangdan* in the *Domine Deus* section.

\*The Gutgauri Jandan at the beginning of Gloria

\*A modified Gutgauri Jandan in mm. 103~104

The original *Gutgauri jangdan* at the beginning reappears from measure 169 to 184 for the text *Quoniam tu solus sanctus*. From measure 184 until the movement reaches its climax at measure 261, the rhythmic pattern becomes more complex--it is varied through the repetition of its parts or by the addition of syncopated rhythms and eighth notes (see example 10 on the next page).

<sup>24</sup> Ibid.



Example 10. Three rhythmic patterns in mm. 185~260, varied from *Gutgauri jangdan*.

1

2

3

Another Korean traditional musical element applied in measures 103-168 is the *Kyemyeon* scale, which is used to express sadness. Korean traditional scales do not function solely as melodic schemes, but also as a way of singing. Example 11 below is a typical construction for the *Kyemyeon* scale; it usually begins on the ‘vibrating note’ (떠는 칭), reaches the ‘main note’ (본 칭), and returns to the main note via two ‘breaking notes’ (꺾는 칭). Occasionally the ‘adding note’ (더음 칭) and/or the ‘ornamenting note’ (엇 칭) are added.

Example 11. The *Kyemyeon* scale: the role of each note.

Vibrating Note	Adding Note (optional)	Main Note	Ornamenting Note (optional)	Breaking Notes*	Main Note
(떠는 칭)	(더음 칭)	(본 칭)	(엇 칭)	(꺾는 칭)	(본 칭)

\*The breaking notes are played as

To sing the vibrating note, the singer employs a wide vibrato. The main note requires a straight sound, in contrast to the vibrating note. The two breaking notes consist of one upper grace note followed by a regular note as written in measure 114 of Example 12 below.

Example 12. mm. 103-118 in the Gloria.

Adagio  $\text{♩} = \text{c. } 42$

Bar. Solo *mf* 103 107  
 Domine De - us, Ag-nus De - i

Chorus *mf*  
 Domine De - us, Ag-nus, De - i,

Korean Chang-go

Bar. 111  
 fi - li - us pa - tris, qui tollis pec - ca - tamurā,

Chorus  
 Do - mi - ne De - - us, Ag - nus, De - - i,

In measures 103-106, Lee creates a new subject to represent sadness for the text in *Domine Deus Agnus Dei* by using a variation of the *Kyemyeon* scale (see example 12). The text, “The Lord, the lamb of God, carries away our sins,” matches well the sad mood of this scale. Lee creates the main theme using a baritone solo (four measures long) based on a typical *Kyemyeon* scale, and uses a choir, in unison, to repeat the theme in the following four measures.

Until measure 142, the baritone solo and the choir alternate with one another. Although the baritone solo leads the choir while varying the melody in the *Kyemyeon* scale with different texts, the choir repeatedly answers the original theme with the same text.

Such Korean antiphonal style is called “leading and taking” (메기고 받는 방식), and it originated in a performance practice for a Korean traditional folk song known as “minyo.” Another example of a Korean folk song that illustrates the concept of the “leading and taking” is *Que-ji-na-ching-ching-na-neh* (쾌지나칭칭나네, see example 13 below). After singing a theme in unison, the soloist and the choir regularly alternate. The soloist improvises variations on the melody, and the choir answers each variation with the main theme. It should be noted that in other Korean folk songs, however, the choir may sometimes answer the soloist with variations, too.

Example 13. A Korean folk song, *Que-ji-na-ching-ching-na-neh*.

The musical score for 'Que-ji-na-ching-ching-na-neh' is presented in two systems. The first system shows measures 1 through 6. The Solo part (top staff) begins with a circled '1' above the first measure. The lyrics for the Solo part are: 'Que-ji-na chingching na---ne\_\_ 청 천 하늘엔 잔 별----도 많 고,'. The Chorus part (bottom staff) begins with a circled '1' above the first measure. The lyrics for the Chorus part are: 'Queji- na ching ching na ne\_\_'. The second system shows measures 7 through 12. The Solo part (top staff) begins with a circled '7' above the first measure. The lyrics for the Solo part are: '시냇 가에는 자갈도 많 다. 이 내\_가 습 엔 사연---도 많 다.' The Chorus part (bottom staff) begins with a circled '7' above the first measure. The lyrics for the Chorus part are: 'Queji-na chingching nane\_\_' and 'Que-ji-na chingching na-ne\_'. The score is written in a treble clef with a key signature of one flat and a 6/8 time signature.

From measure 143, where the antiphon ends, the choir takes all the melodies in one line while the soprano descant joins (see example 14 below). The descant breaks up the regular four-measure pattern, but it still flows along the *Kyemyeon* scale until measure 168, where the very beginning theme returns.

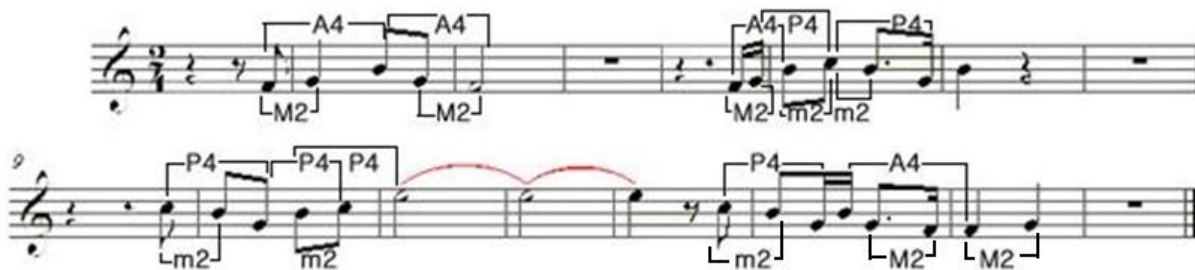
Example 14. Measures 139~154 in the Gloria.

The musical score is divided into two systems. The first system covers measures 139 to 147, and the second system covers measures 147 to 154. Each system includes three staves: Soprano Solo (Sop. Solo), Chorus, and Changgo. The key signature is one flat (B-flat major/D minor) and the time signature is 6/4. The Soprano Solo part begins at measure 142 with the lyrics 'Do - mi - ne'. The Chorus part begins at measure 139 with the lyrics 'Do - mi - ne De - us, Agnus, De - i, fi - li - us pa - tris, qui tol - lis pec - ca - ta mundi'. The Changgo part provides a rhythmic accompaniment throughout. The second system starts at measure 147 with the lyrics 'De - us, Ag - nus De - i, mi - se - re - re no - bis, mi - se - re - re no - bis, sus - ci - pe sus - ci - pe de - pre - ca - tio - nem no - stram,'.

Jonas Baes' *A Boy's Prayer* in the *Et Incarnatus Est*

For the Latin text, 'et incarnatus est,' Lee parodied a song, *A Boy's Prayer*, originally composed by a Philippine composer Jonas Baes. Baes' song contains five verses, has a strophic form based on the *pelog* scale, is sixteen measures long, and is accompanied by guitar (see example 15 below).

Example 15. Melody of *A Boy's Prayer* by Jonas Baes.\*



- \* M2 = The Major second
- m2 = The minor second
- A4 = The Augmented fourth
- P4 = The Perfect fourth

The *pelog* is an Indonesian, seven-toned scale. Throughout the island, it can vary greatly in both the intervals between notes, and in the actual pitches of each note. The *pelog* scale has three modes called *patet--Lima, Nem, and Barang*.<sup>25</sup> The *pelog* scale contains seven tones, but only five of these are considered essential to each *patet*. Furthermore, of these five essential notes only three notes receive special melodic emphases.<sup>26</sup> A Western version of the three *patets* could be like example 16 on the following page. However, it should be noted that it is not possible to convey Oriental notes (which are not equivalent to Western ones) using Occidental

<sup>25</sup>William P. Malm, *Music Cultures of the Pacific, the Near East, and Asia*, New Jersey: Prentice-Hall Inc., 1967, 32.

<sup>26</sup> Ibid.

notation.<sup>27</sup> In the example 16, the five essential notes are indicated by whole notes, and the three most important notes (i.e. those which receive special emphases) are enclosed in rectangles. A plus (+) or minus (-) sign below a note indicates that the note's pitch is respectively higher (+) or lower (-) than its Western counterpart. For example, actual pitch of F (+) lies between F and F#, and is slightly closer to F than to F#.

Example 16. Three *patets* of *pelog* – *Lima*, *Nem*, and *Barang*.<sup>28</sup>

In *A Boy's Prayer*, Baes used only five notes--C, E, F, G, and B. These are five essential notes of *pelog patet nem*, as can be seen from example 16. In the *pelog patet nem*, intervals between the three most important notes are the perfect fourth (C-F), tritone (F-B), and the minor second (B-C), and two other essential notes E and G are adjacent to F, which is one of the most important notes. Because *A Boy's Prayer* is based on the *pelog patet nem*, its melodic scheme therefore mostly displays either the disjunct motion of tritones and the perfect fourth, or the

<sup>27</sup> Jennifer Lindsay, *Javanese Gamelan*, Kuala Lumpur: Oxford University Press, 1979, 25.

<sup>28</sup> These examples are devised by the writer, based on a diagram in Malm's *Music Cultures of the Pacific, the Near East, and Asia*, New Jersey: Prentice-Hall Inc., 1967, 31-32.

fourth's constituent intervals: major/minor third followed by major/minor second, or major/minor second followed by major/minor second (see example 15 on the page 21).

Example 17. The beginning of the *Et incarnatus est* (the first five measures of segment A), mm. 159~163 in the Credo.

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Lee composed the *Et incarnatus est* section based on the melodic scheme of *A Boy's Prayer*. He explains:

When I was looking for an Asian melody to compose a section of *et incarnatus est*, I would sometimes hear *A Boy's Prayer* playing in my head. Accordingly, I created a new melody in the same scale (the *pelog patet nem*). The structure of the section can be divided into three segments; A(a+a')-B(b+b')-C(c+c'). This new melody was written in a tonal center of two flats. (See example 17 above.) All three segments stay in the *pelog patet nem*, though there was a transposition between segments. (See example 18 on the following page.) The first half and the second half of segment C look different from one another. However, they are related to each other, because of the same melodic direction via A-flat and the same intervallic relationship of the perfect fifth between first two measures of each half.<sup>29</sup> (See example 19 below.)

<sup>29</sup> Geonyong Lee, Phone interview.

Example 18.

From the 3<sup>rd</sup> measure to the 7<sup>th</sup> measure of segment B of the *Et incarnatus est*, mm. 169~173 in the Credo.

Musical score for Example 18, measures 170-173. The score is in G minor (one flat) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts at measure 170 with the lyrics "de spi-ri-tu san-cto ex Ma-ri-a vir-gi-ne et ho-mo". The piano accompaniment consists of a right hand with a melodic line and a left hand with a bass line. The score includes performance markings such as "A 4" and "P4" above the vocal line, and "hum" written below the piano accompaniment. A box containing the number "170" is placed above the first measure of the vocal line.

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Example 19. Segment C of the *Et incarnatus est*, mm. 175~182 in the Credo.

Musical score for Example 19, measures 175-182. The score is in G minor (one flat) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line starts at measure 175 and includes performance markings "A 4" and "A 4" above it. The piano accompaniment starts at measure 179 and includes performance markings "P5" and "D 5" above it. The score is presented in two systems, with the vocal line on the top staff and the piano accompaniment on the bottom staff.



*Miyakobushi* Scale of Japan in the *Crucifixus*

The *Miyakobushi* scale of Japan, which is one type of pentatonic scale, was applied to the section of *Crucifixus*. Example 20 is the *Miyakobushi* scale of Japan.

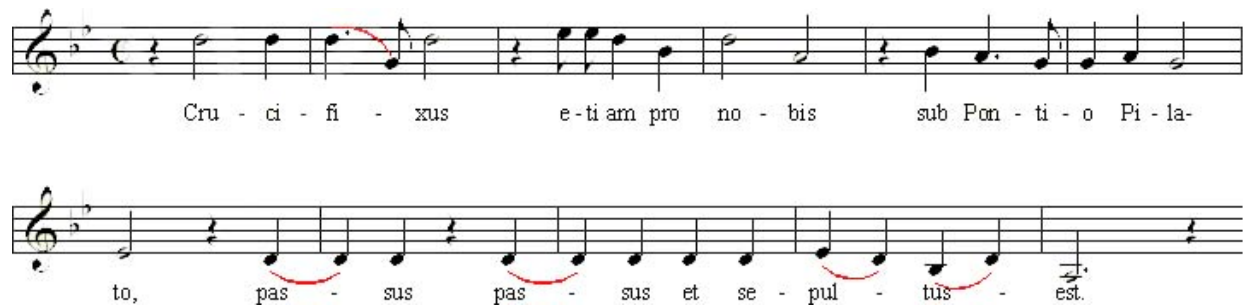
Example 20. *Miyakobushi* scale.



The scale ascends by E-F-A-B-D-E, and descends by E-C-B-A-F-E. D in the ascending scale is alternated with C in the descending scale, which is generally applied to Japanese music.<sup>30</sup>

Example 21 shows the theme of the *Crucifixus* of the mass. There are only five notes, mi, fa, la, ti, do, in a tonal center of two flats, which are exactly matched to the descending *Miyakobushi* scale without any modification. The theme proceeds in canon. Other voice parts copy the theme one after another at intervals of two beats.

Example 21. Theme of the *Crucifixus* from *Mass for AILM*.

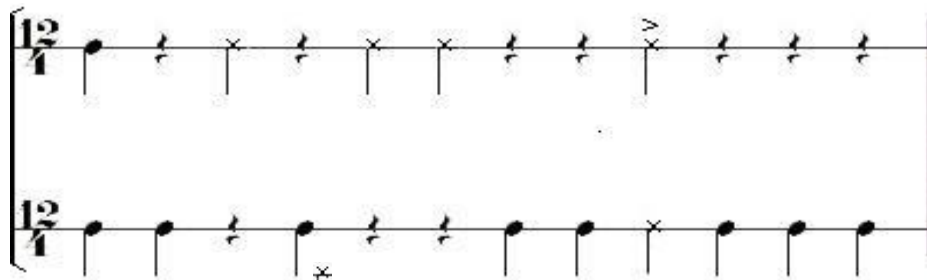


<sup>30</sup> Nah Woon-young, *Collection of Occasional Thoughts*, Seoul: Su-moon dang, 1965.

*Joongmori Jandan* in the Benedictus

For the Benedictus movement, Lee created a rhythmic pattern based on *Joongmori jandan* (see example 22) that consists of twelve beats in moderato. Literally translated, ‘Joong’ means ‘middle,’ and ‘mori’ means ‘driving.’ These terms are usually applied to lyrical or descriptive text.

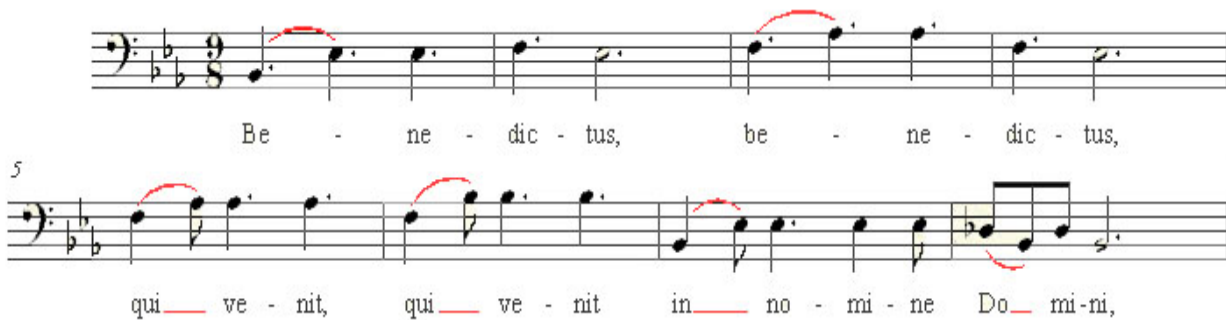
Example 22. A basic pattern of the *Joongmori jandan*.\*



\* A rhythmic notation of | indicates a strike on the circumference of the Korean drum.

Example 23 below shows the main theme of the Benedictus, which consists of eight measures in a bar pattern of 9/8; The first half is similar to a basic pattern of the *Joongmori*, while the second half is varied by adding the eighth notes inside the main pulse. Also, the D-flat at the last measure is sometimes replaced by a C when the theme repeats.

Example 23. The main theme of the Benedictus from *Mass for AILM*.



Based on this main theme, Lee constructed the Benedictus around a simple unaccompanied three part texture for a baritone solo, male choir and female choir, except for the last eight measures, which he set in a four part texture (SATB).

From the start of the movement, the men's unison repeats the main theme a total of four times. The solo's counter-melody enters at the second repetition, flowing mostly with eighth notes, and it does not take up the main theme until the end of the movement.

After the fourth repetition, the women's unison takes the main theme and repeats it twice, while being supported by the men's counter theme. This counter theme is a modified augmentation of the main theme, as seen in example 24 below. The men pick up the main theme again after the women's second repetition, and finally the movement ends with a four part polyphonic texture in which the altos sing the main theme.

Example 24. Augmentation of the main theme in measures 33 ~40 of the Benedictus.

The image shows a musical score for two parts: 'Women - the main theme' and 'Men - a counter theme'. The top staff is in treble clef with a key signature of one flat and a 9/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics 'Be - ne - dic - tus, — be - ne - dic - tus, —' are written below the bottom staff. Arrows point from the notes in the top staff to the notes in the bottom staff, illustrating the augmentation of the main theme. The bottom staff has a longer note value (a dotted half note) compared to the top staff (a quarter note), demonstrating the augmentation.

Due to the simple, unaccompanied texture with themes of flowing rhythmic patterns, the Benedictus contrasts with the previous movement, the Sanctus, that is characterized by fast and strong rhythms that are accompanied by Philippine percussion instruments.

A Philippine Hymn, *Infaag*, and *Jahjinmori Jangdan* in the Agnus Dei

In the Agnus Dei movement, Lee begins with a borrowed, simple ancient melody called *Infaag*. *Infaag*, which translates to “it was told,” is a Communion hymn whose text was adapted to a traditional Philippine chant melody known as *liw-liwa*. The text of the hymn is about Christ’s dying for all mankind. Note how the subject of the text of *Infaag* (below) relates to the text of the Agnus Dei--which is about Christ taking away all the sins of mankind.

Jesus Christ said, Jesus Christ said,  
That He, that He is the life, the life  
Who came from above, from above.  
Christians come, come.  
Christ is sacrificed.<sup>31</sup>

As seen below in example 25, *Infaag* is a simple ancient melody that consists of four notes, la-do-re-mi, falling into three natural phrases with metrical treatment.

Example 25. The melody of *Infaag*.

The musical notation for Example 25 shows the melody of *Infaag*. It consists of two staves. The first staff is labeled 'SOLO' and the second staff is labeled '2 CHOIR'. The melody is written in treble clef and consists of four notes: G4, A4, B4, and C5. The first staff has a tempo marking of quarter note = 132. The melody is divided into three phrases: A (G4-A4-B4-C5), B (G4-A4-B4-C5), and C (or B') (G4-A4-B4-C5).

The alto part sings the modified *Infaag* (theme A, above) at the beginning of the Agnus Dei. Lee borrows the entire melody from *Infaag*, and modifies it in a tonal center of three flats (see example 26 on the following page). He transforms the first phrase of *Infaag* into the first

<sup>31</sup> Translated by Elizabeth Longid and Keith Benn.

four-measure phrase of the alto theme in the 3/4 meter, and fits the melody to the rhythm of the text of the Agnus Dei. The second phrase in measures 5-8 is simply a repetition of the first phrase. The third phrase is a combination of the *Infaag*'s second and third phrases; in measure 10 of the Agnus Dei, Lee shortens the *Infaag*'s second phrase by ellipsis of the last four notes, and connects it to the next measure by changing the meter from 3/4 to 2/4. Consequently, the structure of the alto statement is A – A – B, where B is given by a + a'. This modified version may not follow the exact structure of the *Infaag* (since, from example 25 above, this is given by: A – B – [C OR B']), but the number of phrases for each is equal.

Example 26. The alto theme (theme A) of the Agnus Dei, borrowed from *Infaag*.

The image shows a musical score for the alto theme of the Agnus Dei, consisting of three staves of music. The first staff (measures 1-4) is labeled 'A' and contains the lyrics 'Ag-nus De - i, qui tol - lis pec - ca - ta mun - di,'. The second staff (measures 5-8) is also labeled 'A' and contains the same lyrics. The third staff (measures 9-12) is divided into two parts: the first part (measures 9-10) is labeled 'a' and contains the lyrics 'mi - se - re - re no - bis,'; the second part (measures 11-12) is labeled 'a'' and contains the lyrics 'mi - se - re - re no - bis.' The entire third staff is enclosed in a box labeled 'B'. The music is in G minor (one flat) and 3/4 time, with a key signature change to 2/4 time in measure 11.

After the alto statement, at measure 13, the soprano part states a counter theme of eleven measures (theme B) along with the alto's repetition. The original theme A is again modified, this time to eleven measures by an ellipsis of the last measure of the second phrase and by a shift in the meter (from 2/4 to 3/4). This is done so that both theme A and theme B will contain the same number of measures (eleven). Theme B's structure is similar to theme A's, A – A – B (a+a). Theme B also has similar motives to theme A. Firstly, theme B consists only of four solmization syllables (*mi-sol-la-do*), with the only exception being the passing tone, *ti*, found in measures 21

and 23. This is similar to theme A, which consists only of the four solmization syllables (*la-do-re-mi*). Secondly, the melodic motion of each theme's beginning motive is the same--the continuous ascending motion of a minor third and a major second. Lastly, theme B's motive with sixteenth notes, found in measures 21 and 22, is a derivation of the motive found in theme A (measures 20 and 22; see example 27 below).

Example 27. The soprano statement (theme B), mm. 13-23 in the Agnus Dei.

The image shows a musical score for two voices: Soprano (Theme B) and Alto (Theme A). The Soprano part is in treble clef with a key signature of one flat (B-flat major/D minor). It starts at measure 13. The Alto part is in treble clef with the same key signature. It starts at measure 13. The lyrics are: "Agnus Dei qui tollis pec-cata mundi, Agnus Dei qui tollis pec-cata mundi mi-se-re-re no-bis mi-se-re-re no-bis." The score includes annotations for themes A, B, C, and a passing tone. Theme A is a four-note ascending motive (G4, A4, B4, C5) in the soprano part. Theme B is a sixteenth-note ascending motive (G4, A4, B4, C5) in the alto part. Theme C is a sixteenth-note ascending motive (G4, A4, B4, C5) in the alto part. A passing tone is indicated in the soprano part at measure 23.

After theme B is stated, the bass part begins to state a new theme (at measure 24), theme C. Lee creates this new theme by using the main notes found in *Namdo minyo*, (Korean folk songs of the southern areas). Lee explains:

I created a melody that focused on the three solmization syllables, *mi*, *la*, and *do*, which is typical for melodies that fall within the *Namdo* style. However, the melody I created (see Example 28, on the following page) was only loosely based on this style, since the leap from *ti* to *mi* (mm. 27-28) does not occur in *Namdo* music. The beginning motive of the theme (mm. 24-25) is similar to those of

some popular *Namdo minyos*, but for the rest of the piece, I concentrated less on imitation, and more on how to make a unique and creative melody.<sup>32</sup>

Example 28. Theme C, stated by the bass part in mm 24-34 in the Agnus Dei.

The image shows a musical score for the bass part of the Agnus Dei. It consists of two staves. The top staff is marked *mf molto espress.* and has measure numbers 25 and 27. The notes for measures 25-27 are circled in a black box. The lyrics are: "Ag - nus de - i qui tol - lis pec - ca - ta - mun - di mi se - re - re - no - bis, mi se - re - re - no - bis." The bottom staff continues the melody with lyrics: "re - re - no - bis, mi se - re - re - no - bis."

As the bass enters (shown above), the tenor statement (theme D, see example 29 on the next page) also begins (measure 24). Theme D, a counter-theme to theme C, consists of only four notes, *mi, sol, la,* and *do*, which are the center notes for many Korean traditional tunes.

Thus, in measures 24-34 all voice parts state their initial themes at the same time, as shown in the example 29.

In the next eleven measures (mm. 35-45), the original tonal center of three flats is transposed to a tonal center of two flats, and each voice part swaps themes (shown in table 1 on the following page). The transposition is rendered by c-minor in measure 35, which is a common chord between the tonal center of three flats and the tonal center of two flats. In order to construct the c-minor, Lee used the tonal answer in each beginning of the alto, the tenor, and the bass, by substituting C and E-flat for D and F (see example 30 on page 33).

In measures 46-56, all of the voice parts again swap themes, and the original key returns and stays until the end of the section. In measures 57-67, each voice part restates their initial theme, except for the tenor doubling the bass. Only the soprano and the bass repeat their initial

<sup>32</sup> Geonyong Lee, Phone interview.

statements in measures 68-78. Finally in measures 79-83, the bass connects the entire section of Agnus Dei (mm. 1-83) to the last section, *Donna nobis pacem*, using only first half measures of theme C.

Example 29. Measures 24-34 in the Agnus Dei.

Example 29. Measures 24-34 in the Agnus Dei. The score is in 3/4 time and B-flat major. It features four vocal parts: Soprano (Theme B), Alto (Theme A), Tenor (Theme D), and Bass (Theme C). The lyrics are: "Agnus de-i qui tollis pec-cata mundi, Agnus de-i". The Tenor part includes the dynamic marking *mp* and the Bass part includes *mf* *molto espress.*

Example 29. Measures 29-34 in the Agnus Dei. The score continues from the previous system. The lyrics are: "qui tollis pec-cata mun-di mise-re - re no - bis mise-re - re no - bis." The Soprano part includes the dynamic marking *mf* and the Bass part includes *mf* *molto espress.*



Example 30. Measures 34~38 in the Agnus Dei: Transposition.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in 3/4 time and G major. Measure 34 is marked with a box containing the number 34. The lyrics are: S: re no - bis. Agnus de - i qui tol - lis pec ca - ta mun - di; A: Ag - nus de - i qui tol - lis pec; T: no - bis Ag - nus de - i qui tol - lis pec - ca - ta; B: no - bis. agnus de - i qui tol lis pec - ca ta mun di. The score includes several annotations: 'Theme A' is boxed in the Soprano part; 'Theme B' is boxed in the Bass part; 'Theme C' is boxed in the Tenor part; 'Theme D' is boxed in the Alto part. A 'Tonal answer' is indicated by a line connecting the Soprano and Alto parts. Performance markings include 'Transposition to a key of two flats' above the Soprano part, 'p espressivo' above the Tenor part, and 'm marcato' above the Bass part.

In the interview, Lee explained that a compositional technique he applied to the first half (mm. 1-83) of the Agnus Dei was the permutation fugue.<sup>33</sup> Paul Walker defines the permutation fugue in his article “The Origin of the Permutation Fugue”:

...A type of composition that brings together certain characteristics of fugue and of canon, namely: (1) The voices enter successively, as in fugue, each waiting until the preceding voice has stated the opening theme. (2) Entries alternate between tonic and dominant. (3) Each voice, once it has completed its statement of opening theme, continues by stating two or three additional themes of the same length, all voices stating these themes in the same order. (4) There is almost no non-thematic material; that is, when a voice has completely stated all themes, it begins the series over again, either immediately or after a rest, and restates all themes, again in the same order.<sup>34</sup>

<sup>33</sup> Ibid.

<sup>34</sup> Paul M. Walker, “Permutation Fugue,” *Grove Music Online* ed. Laura Macy, [http://www.oxfordmusiconline.com/subscriber/article/grove/music/51715?q=fugue&search=quick&pos=9&\\_start=1#firsthit](http://www.oxfordmusiconline.com/subscriber/article/grove/music/51715?q=fugue&search=quick&pos=9&_start=1#firsthit), Accessed 11/08/08.

Table 1. Permutation scheme in the Agnus Dei, mm 1~83.

Measures	1~12	13~23	24~34	35~45	46~56	57~67	68~78	79~83
Reference	Tonic	Tonic	Tonic	Dominant	Tonic	Tonic	Tonic	Connection
Soprano	-	Theme B	Theme B	Theme A	Theme C	Theme B	-	-
Alto	Theme A	Theme A	Theme A	Theme D	Theme B	Theme A	Theme A	-
Tenor	-	-	Theme D	Theme C	Theme A	Theme C	-	-
Bass	-	-	Theme C	Theme B	Theme D	Theme C	Theme C	Theme C (only the first four measures)

Table 2 below compares Walker’s definition and criteria of the permutation fugue to Lee’s permutation scheme (as given in table 1 above).

As shown in table 2, Lee’s permutation scheme is not a perfect match to what Walker defines as a permutation fugue. However, it can certainly be categorized as a type of permutation fugue, especially since: (a) the themes enter successively (definition 1-1 above); (b) the themes are permuted (def. 3-1) with key changes in a tonic-dominant relationship (def. 2); (c) there is a total lack of non-thematic material created (def. 4).

Table 2. A comparison of Walker’s definition and criteria for permutation fugue with Lee’s permutation scheme.

<b>Walker’s definition &amp; criteria</b>	<b>Does Lee’s permutation scheme follow the given definition/ set of criteria?</b>
(1-1) Voices enter successively.	Yes
(1-2) Each voice waits until the preceding voice has stated the opening theme.	No – The tenor states theme D with the bass theme C at the same time in mm.24~34.
(2) Entries alternate between tonic and dominant.	Yes
(3-1) Each voice, once it has completed its statement of opening theme, continues by stating two or three additional themes of the same length.	Yes
(3-2) All voices stating these themes in the same order.	No – Each voice states not all themes but three themes only in different order. (Sop.: B-A-C-B. Alto: A-D-B-A, Ten.: D-C-A-C, Bass: C-B-D-C)
(4) There is almost zero non-thematic material.	Yes

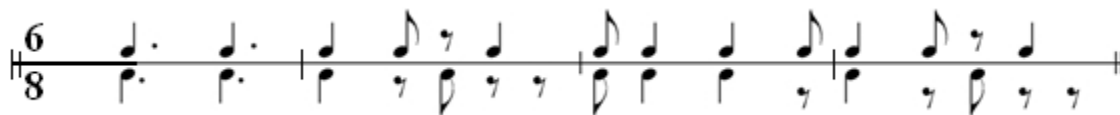
The last section, *Dona nobis pacem*, is filled with Korean elements similar to those found in the Gloria--*Jahjinmori jandan*, the *Kyemyeon* scale, and the ‘leading and taking’.

*Jahjinmori jandan* is characterized by twelve fast beats (similar to *allegretto* or *allegro*) and some impromptu variation (see example 31 below).

Example 31. *Jahjinmori jandan*.



Example 32. A rhythmic pattern in the *Dona nobis pacem*, based on *Jahjinmori jandan*.



Example 32 above shows a rhythmic pattern found in the *Dona nobis pacem*, based on *Jahjinmori jandan*. The rhythmic pattern consists of four measures of 6/8; the first two measures are the basic pattern of *Jahjinmori* in example 31, and the second two measures are a variation of *Jahjinmori jandan*. The rhythmic pattern repeats a total of eight times from measures 84-115 without modification.

*Jahjin* literally translates to “frequent”, or “dense,” and *mori* translates to “driving.” These terms, when combined, create a mood for a piece that is light, cheerful, and intense. Lee employs this *Jahjinmori* style in the ending section of the mass in order to give the finale an exciting and cheerful mood.

In order to further intensify this section, Lee also changes tempo with a transposition from *allegretto* to *allegro* starting at measure 116. From here until the end, Lee changes the original rhythmic pattern to a more diverse rhythmical pattern that contains more eighth notes, using syncopation to create a more rhythmically active feeling as well.

Example 33. Two varied rhythmic patterns after measure 116 of the Agnus Dei.

The image displays two musical staves, each enclosed in a rectangular box. Both staves are in 6/8 time, indicated by the '6' over the '8' and the treble clef. The top staff contains four measures of music. The first two measures feature a rhythmic pattern of a dotted quarter note followed by an eighth note, with the melody moving in eighth-note steps. The third measure is a sixteenth-note triplet, and the fourth measure returns to the dotted quarter-eighth pattern. The bottom staff also contains four measures. The first two measures consist of a continuous sixteenth-note triplet. The third measure features a dotted quarter note followed by an eighth note, and the fourth measure continues this pattern with a final quarter rest.

Example 34. The main theme of the *Dona nobis pacem*, compared with the main theme of the *Domine Deus* in the Gloria.

The image shows two musical staves. The top staff is labeled 'The main theme of the Domine Deus' and is in 4/4 time with a treble clef. It features a melody of quarter and eighth notes. The bottom staff is labeled 'The main theme of the Dona nobis pacem' and is in 6/8 time with a treble clef. It features a melody of quarter and eighth notes, with a more spacious feel due to the 6/8 time signature.

In measures 84-145, Lee again uses the antiphonal choral technique of ‘leading and taking’--a technique already highlighted from the *Domine Deus* section in the Gloria. However, a difference in the use of the ‘leading and taking’ for the sections exists--in the *Dona nobis pacem*, the choir answers the solo with variation, while in the Gloria, the choir does not vary its answer. Furthermore, in measure 116-145, a soprano solo leads the choir with a four-measure theme--but the choir answers with only a two-measure motive (which is the first half of the solo’s leading theme). This type of answering-with-variation is another kind of ‘leading and taking’.

The main theme of the *Dona nobis pacem* section is written using the *Kyemyeon* scale (discussed in page 17), except the first note does not start not on the ‘vibrating note’ as it should, but on the ‘main note’ instead. A similar melodic scheme of the same scale can also be found in the *Domine Deus* section of the Gloria, measures 103-106, as seen in example 34 on the previous page.

### Asian Percussion Instruments

The choice of Asian percussion instruments employed throughout the mass was based upon a combination of the instrument’s sound and the diverse nationality it represents. The instruments were divided into two groups--Group I consists of the Javanese gong, the Korean *Chang-go*, the Indian *Tabla*, the Philippine gong and drum, and the Thai *Ching* and *Chap*. Group II includes the Philippine gong, the Chinese gong, and the Javanese gong. Improvisation is crucial to the performance; Lee’s performance notes instruct the percussion players to not only improvise the patterns where they are repeated, but to use local instruments in each performance setting as well, in order to better represent the local culture.<sup>35</sup>

A Javanese gong, *gong ageng*, is one of the most important Indonesian percussion instruments. It is a large bronze gong, approximately ninety centimeters in diameter, and is a variety of non-variable pitch percussion. It cannot be harmonized with Western forms of instrumental music, because of its micro pitch tuning which is not adjustable once it has been built. Besides, there is no standardization of pitch or intervallic structure in Java.<sup>36</sup> The gong usually creates the deepest, most resonant note among the Indonesian percussion instruments, and it always plays such a role when utilized in an ensemble of Javanese instruments. Therefore,

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<sup>35</sup> Geonyong Lee, *Mass for AILM*, Seoul: Hyundai Music Publishing, 2001.

<sup>36</sup> Neil Sorrell, *A Guide to Gamelan*. Great Britain: Clays Ltd, St Ives plc, 1990, 49.

Lee selected the gong to create a feeling of gravity and solemnity, and in order to vary the nationality of the instruments as well.

The Korean *Chang-go* is a double-headed barrel drum and is a ubiquitous instrument that can be found in most genres of Korean traditional music.<sup>37</sup> There are two types of *Chang-go*; one type of *Chang-go* is used for court music, and the other is used for folk music, and either type may be used in this mass. The former is larger, placed on the ground, and played while seated, while the latter is lighter since it is usually slung over the shoulders, rests on the waist, and is used in processions and dances.<sup>38</sup> The left head of the *Chang-go* is struck by the hand to produce a low thud. The right head, which is stretched tighter and is thinner, is struck along its circumference with a whip-like stick (known as a *Yeolchae*) to produce a higher pitch.<sup>39</sup> A *Chang-go* player can produce a louder sound by striking the center of the drum's head with his hand and/or stick, and he can create a lighter sound by striking the circumference of the head. The entire movement of the Gloria and the whole *Donna nobis pacem* section are both accompanied by *Chang-go*, and Korean musical materials can be heard in its use. In the mass's score, the right hand with the stick strikes up-stems, and the left strikes down-stems (refer to example 8, 12, or 14).

The *Tabla* (or *Tablāa*) is a set of two drums, and is the most popular drum found in North India. Its full name is the *Tabla-Bayan*, where *Tabla* refers to the right-hand wooden drum, and *Bayan* refers to the left-hand metal drum.<sup>40</sup> The right-hand drum is tuned to the tonic, dominant, or subdominant, and must often be retuned during a performance with a tuning hammer (since

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<sup>37</sup> Keith Howard, *Korean Musical Instruments*, Hongkong: Oxford University Press, 1995, 55.

<sup>38</sup> *Ibid.*, 56.

<sup>39</sup> *Ibid.*, 56.

<sup>40</sup> Peggy Holroyde, *The Music of India*, New York: Praeger Publishers, 1972, 263.

the heat from overhead lights and the concert hall can easily throw off the tuning).<sup>41</sup> The left-hand drum is a very subtle instrument to play, and it acts as a bass drum. The *Tabla-Bayan* is played with both the finger tips and the palm, but this depends upon the syllables of the rhythm. Lee employed these Indian drums in the Credo, especially for fast rhythms.

*Ching* and *Chap* are two kinds of hand cymbals that are found in the best-known Thai percussion ensemble, *pi phat*.<sup>42</sup> The smaller cymbals, which usually accompany traditional Thai vocal music, are known as *Ching*, and the larger cymbals are known as *Chap*. These Thai cymbals are played in only two places in the Credo, to enhance the text “*filium Dei*,” and at the beginning measure of the *Et incarnatus est*.

There are two kinds of Chinese gongs; one is the *daluo* (large gong), which Lee selected for use in the *Mass for AILM*,<sup>43</sup> and the other is the *xiaoluo* (small gong). The large, downward-gliding gong, *daluo*, is suspended by a string which goes through two small holes on its lip.<sup>44</sup> The string goes through a handle which is held by the left hand. It is played with a wooden mallet, covered by fabric.<sup>45</sup> Three characteristic pitches and tones can be produced, located at the center, near the rim, and in between. It has loud and bright voices, and long attenuation times. The rhythmic patterns of the *daluo* are suitably decorated by the higher pitched instruments.<sup>46</sup> Lee employed the large Chinese gong for measures 48, 229, 232, and 366 in the Credo in order

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<sup>41</sup> Ibid.

<sup>42</sup> William P. Malm, *Music Cultures of the Pacific, the Near East, and Asia*, New Jersey: Prentice-Hall Inc., 1967, 91.

<sup>43</sup> Lee clarified it in the interview on 17 October 2008.

<sup>44</sup> Sin-yan Shen, *Chinese Music and Orchestration: A Primer on Principles and Practice*, Chicago: Chinese Music Society of North America, 1991, 83.

<sup>45</sup> Ibid.

<sup>46</sup> Ibid., 92.

to ring, or mark, the beginnings of new sections.

Lee does not designate a specific name of a Philippine gong or drum to be played in the *Mass for AILM*, even though there are exceedingly diverse types to choose from. He stated:

Although I can not recall the name of the instrument, I do remember that this Philippine, single-hanging gong looks similar to a Korean mortar (which is struck by two wooden sticks and sounds thick, not too resonant). Any drum will do, however, so long as it is neither too resonant nor too thick.<sup>47</sup>

Therefore, Lee's choice of Philippine percussion instruments seems to weigh more on its nationality than on its sound. As written in his performance notes of the mass,<sup>48</sup> the Korean *Kkoenggari*, a small gong, is an alternative instrument for a Philippine gong, and the Tom-Tom, which is a cylindrical drum with wooden shells,<sup>49</sup> is an alternative for the Philippine drum. The *Kkoenggari* is held by the left hand, played with a beater, and damped with fingers on the back of its body.<sup>50</sup>

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<sup>47</sup> Geonyong Lee, Phone interview.

<sup>48</sup> Geonyong Lee, *Mass for AILM*, Seoul: Hyundai Music Publishing, 2001.

<sup>49</sup> James Holland, *Practical Percussion*, Maryland: Scarecrow Press, Inc., 2003, 52.

<sup>50</sup> Howard, 59.



## CHAPTER 4

### CONCLUSION

Geonyong Lee has been creating music related to the daily lives of the Korean people. His passion for composing Korean ethnic choral music stems from a combination of his Christian ethics and his desire to promote positive social or political change. It should be noted that in this combination lays a unique character found in many of Lee's choral works.

The *Mass for AILM* is the most extended version of his works in which Lee employs both Eastern and Occidental musical means. Except for Lee's avoidance of full triadic chords and polyphonic texture, he does not seem to exclude Western compositional techniques throughout entire movements of the mass--even in sections which are based on Eastern tunes or scales.

I am a composer who is searching for a Korean ethnic music; however, I cannot be categorized as an ethnic music specialist or as a nationalist composer. Any musical idiom or element--Western or Occidental, contemporary or traditional--can be applied in my composition, if anything is available and helpful to deliver what I want to express.<sup>51</sup>

The writer believes that the *Mass for AILM* is easily accessible to Western performers, not only because of its language, but also because Lee accepts the traditional mass ordinary setting and Western musical idioms. The percussion instruments the composer designates can either be substituted for other percussion instruments or omitted altogether, depending on the performance location and given conditions.

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<sup>51</sup> Geonyong Lee, Phone interview.

APPENDIX

CHRONOLOGICAL LIST OF GEONYONG LEE'S CHORAL WORKS

<b>Date</b>	<b>Title</b>	<b>Genre &amp; Notes</b>
1974	“The Farewell Song at Blue Mountains” (청산별곡)	For mixed choir with piano
1978	“Grass” (풀)	For unaccompanied men’s choir (TTTTBBBB)
1978	“Exodus” (출애굽)	For bass solo and unaccompanied mixed choir (SATB)
1978	“4 Lacrimosae” (哭四章)	For unaccompanied mixed choir (SSAATTBB)
1978	“Halleluja aus der Tiefe”	For unaccompanied mixed choir. Text from Psalms 150 and 130.
1985	“United with light” (빛과 하나되어)	Cantata for the 100 <sup>th</sup> anniversary of Korean Christianity
1985	“Poem of Anger” (분노의 시)	Cantata for four soli (SSSB) and mixed choir (SSATB) with piano. Poems from Psalms 21, 94, and 110.
1986	“Solomon and Sulami” (솔로몬과 술라미)	Choral Opera for four soli (SMAT), and mixed choir (SSATBB) with piano and percussion instrument
1986	“Halleluja from Anger and Sadness” (분노와 비탄의 할렐루야)	Cantata for five soli (SSSTB), mixed choir (SSATB), male singer and orchestra of Korean traditional instruments. Text from Psalms 21, 79, 88, 136, and 150.
1987	“Mansoo-san Drungchik” (만수산 드렁침)	For solo and mixed choir with Korean traditional instruments, based on poem by Ji-Woo Hwang
1987	“And All flesh are like grass” (모든 육체는 풀과 같고)	For mixed choir (SATB) with organ
1987	“The Poor is Happy” (가난한 사람은 행복하다)	For bass solo and mixed choir (SATB) with organ
1987	“Lord! Let Us Be One Body” (주여 우리를 한 몸 되게 하소서)	For contralto solo and for unaccompanied mixed choir (SATB)
1989	“Come, King of Peace” (오소서 평화의 임금)	For unaccompanied mixed choir.
1989	“A Small Mass” (작은 미사곡)	A mass (1. Kyrie 2. Gloria 3. Sanctus 4. Agnus Dei) in the Korean language. For mixed choir (SATB) with organ
1990	“I Am You” (나는 너다)	For soprano solo and mixed choir (SATB) with contrabass and Korean traditional instruments, based on a poem by Ji-Woo Hwang
1990	“As a Grain of Wheat Drops on the Earth” (밀알 하나가 땅에 떨어져서)	For unaccompanied mixed choir (SATB)
1990	“Carrying Arduous Burden” (무겁고 힘든 짐지고)	For unaccompanied mixed choir (SATB)
1991	“Dalidacum” (달리다쿰), “Prayer in Contemplation for Peace”	For unaccompanied mixed choir (SATB)

	(평화를 위한 묵상기도)	
1991	“Embracing Each Other” (우리 날개 없어도)	For unaccompanied mixed choir (SAB). Poem by Luciano de Crescenzo.
1991	“A Small Cantata for Seventy Years of Age” (희년을 위한 작은 칸타타)	Cantata for tenor solo and mixed choir (SATB) with guitar
1991	‘Mass for AILM’ (AILM을 위한 미사)	A mass for three soli (S, Boy-S, B) and mixed choir (SATB) with Asian percussion instruments, written in the Latin
1992	“Live in this land” (이 강산에 살어리랏다)	For two soli (SB) and mixed choir (SATB) and Korean traditional instruments
1992	“Come, King of Peace” (오소서 평화의 임금)	Cantata for two soli (a boy & a bass) and mixed choir (SATB) with Chang-go, piano and organ. Edited version of cantata “United with light(1985)”
1993	“A Cuckoo” (접동새), “Fallen Blossoms” (낙화)	For unaccompanied women’s choir (SSA)
1993	“Mother! Sister!” (엄마야 누나야), “A Kiss” (입맞춤)	For unaccompanied mixed choir (SATB)
1994	“The Painting of a Landscape” (산수도), “The Song of Rice-planting in Sang-ju” (상주 모심기 노래),	For unaccompanied mixed choir (SATB)
1994	“Yi-Uh-Doh-Sah-Nah” (이어도사나)	For unaccompanied mixed choir (SATB) or women’s choir (SSAA)
1994	“Song of Field” (들의 노래)	Cantata for three soli (STB), mixed choir (SSATBB) and orchestra or piano
1995	“The Farewell Song at Blue Mountains” (청산별곡)	For mixed choir, traditional female singer and Korean traditional orchestra.
1995	“The Light of the East” (동방의 빛)	Cantata for the 50 <sup>th</sup> anniversary of the Independence of Korea.
1995	[Three Isaiah’s Songs]; “From the Stump of Jesse” “Come, All You Who Are Thirsty” “The Desert and the Parched Land”	For piano and choir. Text from the Bible.
1996	“Prayer of the Earth” (땅의 기도)	For choir. Poem by Joonchul Hong
1996	“Chôk-sahng” (蜀相)	For mixed choir, traditional male singer and orchestra of Korean traditional instruments
1997	“Four Songs Without Words” (무언가 네 편)	For unaccompanied mixed choir
1998	“Sound of Mok-do” by local folk tune (토속민요 가락에 의한 목도소리)	For choir and Korean traditional instruments.
2000	“Song of Nazaro” (라자로의 노래)	Cantata. Text from poems by Insuk Ju and Kyeong-jae Lee.
2000	“Prayer for Peace”(평화의 기도)	For unaccompanied mixed choir.
2001	“Memilmook Saryu,”(메밀묵 사려) “Sae Taryung”(새타령)	For unaccompanied mixed choir
2002	“My Love, Ul-san”(울산, 내 사랑)	Cantata. Text by Gangbaek Lee.
2003	“For a Friend”(친구를 위하여)	For unaccompanied mixed choir

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